

A MANUSCRIPT EXPLAINING

THE

# Challenge Handcuff

Act



*Burling Hull*  
MASTER MYSTERIST

THE PRESENTATION - ADVERTISING PLANS

EXHIBITION TESTS - CHALLENGES

CELL ESCAPES

AND

METHODS OF RELEASE FROM

REGULATION POLICE HANDCUFFS

WITH

**BLUE PRINT CHARTS**

MASTER KEYS, PICKS & FEKES

ILLUSTRATING THE LATEST MECHANICAL DEVICES

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THE CHALLENGE HANDCUFF ACT -By Burling Hull

In order to better explain the various principles on which this act depends I will first describe the Effect i.e. what takes place from the point of view of the audience and then take up the explanation of the various steps in order. Figures appear below to indicate points at which something takes place that is important to the success of the Act.

THE EFFECT

The curtain rises, revealing the stage set with a Cabinet (a framework of tubing around which curtains are hung), about which a number of chairs are arranged in the form of a semi-circle against the back and sides of stage, and a table or two bearing a few pairs of handcuffs, leg irons, shackles, locks, etc. After an impressive wait of a few seconds the performer appears, comes quickly forward, and begins an address. This varies according to the taste and oratorical abilities of the performer, but the draft is generally about as follows:

"Ladies and Gentlemen: I take pleasure in appearing before you to present my celebrated escapes from Regulation Police Handcuffs in which I challenge any Police Department in the world to restrain me. Also my releases from straight jackets, shackles, and leg-irons.

"To convince you that everything is fair, I invite a committee of volunteers from the audience to come upon the stage, to examine everything used and to see at close quarters all that takes place. I have provided chairs for a large number and I shall be pleased to have as many of you as care to, join the committee.

(1) I shall also require a few pairs of REGULATION Police Handcuffs and if there are any representatives of the police, or other individuals who have brought cuffs to test me, I ask them to please come forward now. I shall accept all REGULATION POLICE HANDCUFFS and endeavor to release myself in a very short time, to defend my Challenge."

(2) Several persons now arise from the audience and go upon the stage, some bringing cuffs with them, until the committee seats are filled.

(3) The performer greets each, takes from him any cuffs he has, asks for the key and unlocks cuffs, "To be sure they are in good working order and not rusted or jammed," and places them on the table.

(4) Performer then walks back to front of stage and addressing audience announces that he will begin the performance with a particularly difficult test ---

This means that he will start the performance with what is called an "Exhibition Test". As the performer's work consists of two types of escape (a) one in which he escapes from various cuffs submitted by the audience to test his ability to release himself from ANY cuff, and (b) one in which the performer designates the form in which the cuffs, straight jacket or other forms of restraint shall be placed on him and selects the cuffs, etc. which are to be used.

The latter is termed an Exhibition Test, as it generally involves the use of a number of cuffs, shackles, etc., placed on the performer at one time --- as an exhibition of his powers.

The other in which he escapes from any cuff brought by audience is termed a "Challenge Test".

- A. Thumb Cuffs and Bean Giant Cuffs (Excellent exhibition Cuffs)  
State that many persons imagine that it is only necessary to have a duplicate key to unlock the cuffs -- "But even waiving the impossibility of having a key for every cuff that may be submitted, I will show you that it is impossible for the average person to release himself WHEN HE HAS A KEY." Place a pair of BEAN GIANT CUFFS on a committeeman and then DELIBERATELY HAND HIM THE KEY and defy him to unlock the cuffs. These cuffs have no swivel links between them, so the committeeman finds it impossible TO EVEN INSERT THE KEY in the lock. He will cause a great deal of amusement by his antics in trying. You can now have them locked on you, and retiring within cabinet, step out free in a few seconds. This is always good for applause.
- B. Several pairs of cuffs on wrists and a few pairs of leg irons on ankles, then cuffs and leg irons connected by a pair of extra cuffs apparently placing performer in a very trying position.
- C. Cuffs placed on BEHIND BACK and locked.

(5) Performer next takes cuffs brought by spectators and sometimes inquires the name or make of cuffs and then announces it to audience, for sake of "Effect". Having it locked on him, he escapes.

(6) One of the committee will usually insist upon locking his cuff on BEHIND the performer's back. The performer will demur -- but finally gives in. When locked, he will escape just the same. Another applause winner.

#### EXPLANATION

Now to take up the explanation and significance of the various "Steps" enumerated above.

#### THE "SECRET" - - - CERTAIN PECULIARITIES OF HANDCUFF LOCKS

Handcuff operators have discovered some peculiarities possessed by certain cuffs, as well as some blunders in their manufacture that make them particularly susceptible to manipulation. For instance: one otherwise very fine cuff can be easily opened by SHOVING A PIECE OF CLOCK SPRING UNDER IT'S RACHET. The manufacturer endeavored to remedy this by putting a dividing ridge along the top of the ratchet. -- But the wiley Handcuff King simply split his clock spring so it PASSES ON BOTH SIDES of the intended impediment, and it pushes back the ratchet just the same.

Another cuff which caused the Police a lot of trouble because it had a delicate key which frequently broke off in the lock if turned forcibly - - The Handcuff Artiste finds he can open much easier, with an ordinary button hook straightened out, than with the original key!!!

The most modern and highly efficient cuff (from the Police standpoint) one which is rapidly replacing all others, can also be opened very nicely with a button hook or a piece of bent wire.

One of the old cuffs could be opened by striking it on the heel so the spring catch was jarred back for an instant during which the cuff was pulled open. With another, the plug could be lassoed with a shoe lace and pulled up. Fortunately it is NOT the invulnerability of the LOCK that the manufacturers or the Police are concerned with, but the convenience, the weight, the quick and easy operation of the cuff in use. Instructions are given for opening standard cuffs hereafter. But all this is secondary to the main secret or principle known as:-

## "THE GREAT SECRET" OF HANDCUFF RELEASES

There is one great difference between the LOCKS of handcuffs and all other forms of locks. It is generally known to the public that there are some hundreds of TYPES of locks: Padlocks, Doorlocks, Cabinetlocks, etc. with various style keys - flat, round, large, small, etc. One lever to Nine lever. AND FOR EACH TYPE THERE ARE MANY DIFFERENT KEYS. In other words, the KEY OF A YALE LOCK WILL NOT UNLOCK ANOTHER. Thus hundreds of TYPES and many different MAKES exist.

The public naturally presumes that EACH handcuff also possesses similar INDIVIDUALITY in the matter of its lock. This presumption is what the mystery of the Handcuff Act rests on almost entirely --- in fact what makes the Act a success.

The FACT IS that Handcuffs are made so that ONE KEY will unlock ALL OF THAT MAKE. In other words, a manufacturer will get up a TYPE of handcuff and manufacture a thousand or more -- but all with the SAME LOCK. So that ONE KEY will unlock the ENTIRE LOT!!!

The reason for this is: so that officers can carry a number of handcuffs and should they become locked in his pockets, or prematurely shut while endeavoring to place them on a prisoner, they can all be quickly unlocked with ONE KEY without finding the particular key for each one by number. Also so that prisoners can be sent from Station to Station without bothering with a number of DIFFERENT keys which would very likely become mixed up.

There are only about 80 "makes" of cuffs and leg-irons. But it is only necessary to have even less than this number of keys, (as some are "Masters" and open several types of cuffs) to unlock them all --- instead of the inestimable number required for other locks.

Your work is still further simplified by the fact that three-fourths OF THIS NUMBER ARE OLD MODELS that have been improved on by the later cuffs so that they are practically extinct nowadays.

Again, even this number is still further reduced by natural elimination, and selection by the Police of those cuffs which they find to be the lightest and most practical for their purposes. So that we finally arrive at a number of 9 to 12 cuffs generally found in the hands of the Police --- and not over 18 AT THE OUTSIDE that a performer is likely to encounter in his entire career.

The most frequently encountered cuffs are: Improved Bean; Maltby; Powers Detective Towers; double lock; Bean Detective and Prison; Old Style Bean and the new PEERLESS. The keys for these should be kept readily available on a separate ring or compartment pocket as explained hereafter, while others so that they can be reached when occasion requires.

Once again, however, is the performer's work simplified. For though he publicly Challenges anyone to bring cuffs, it has so often been demonstrated to the Police that "Handcuff Kings" can escape from their cuffs without any difficulty, that they no longer evince any interest in the matter. And if you want a police officer to bring cuffs on the stage for the sake of increasing the interest in your act -- it will be necessary for your manager to approach him with a few passes to the show, and sometimes to even furnish him with the cuffs as well!!!

As a matter of fact, you generally know what cuffs will be brought to you, or you can find out beforehand through your manager, whose job it is to learn what cuffs are used in the town you are playing in.



The foregoing facts you must never permit your audience to even remotely suspect - and they never do suspect but that Handcuff locks are as complicated and in as myriad VARIETIES as Yale, Corbin, Harvard and other fine locks.

Successful performers lead their audience to believe that they are possessors of some "Great Secret", an original discovery of UNIVERSAL APPLICATION, some going as far as to hint at a 'Muscular Magnetic' control affecting locks, which enables them to pass thru any and every confinement device, cells, safes, straight jackets, etc. at will.

EXPLANATION of "EFFECT" & "PRESENTATION"  
as previously described

Refer to the "EFFECT" at the beginning of this manuscript and compare with the explanation of the various steps as indicated by numbers and the reference to the points in order below.

POINT (1) - It will be noted that the performer emphasizes "REGULATION Cuffs & Irons in his speech. This eliminates Special, Strange, Unusual or Private Inventions in Cuffs, which might by any chance turn up. It allows of ONLY REGULATION POLICE CUFFS, (which have been approved and adopted by the Police) and for which he is fully prepared. It also eliminates cuffs that have been altered or tampered with for the purpose of trapping the performer, as these are clearly not "REGULATION".

POINT (2) - Persons are rather backward about being the first to go on the stage when the performer calls for a committee, but it is ABSOLUTELY NECESSARY for the effect of this act upon the audience to have a committee of spectators on the stage to convince them that all is fair at close quarters (so long as you cannot approach each spectator for his examination of cuffs, etc.). Therefore, the performer has his manager distribute a few passes among persons he comes in contact with in the town or city, with the understanding that they will rise and come forward when the committee is called for, to "Start the Crowd", so other persons will follow. This helps us to assure a "Friendly" committee.

POINT (3) - It greatly increases the effect when persons bring cuffs upon the stage to test the performer; in fact, the principle effect of the act is lost unless they do. So, while the performer issues his challenge and is only too glad to have persons bring cuffs, unfortunately there are seldom enough persons to supply cuffs for each of the 12 or more performances he gives each week. Therefore, he provided for this by "planting" some cuffs with persons instructed to bring them upon the stage. This is perfectly legitimate for the artiste stands ready and willing to defend his challenge, and he does so whenever he can. But as he obviously cannot let his act go "flat" for want of cuffs he must provide for the SAME EFFECT whenever cuffs fail to appear. His audience MUST BE ENTERTAINED and interested at EVERY performance. It cannot be left to chance. So he manages to send them away pleased EVERY TIME by this means.

POINT (4) - He tries the key in each cuff for the purpose of seeing that it is in good working order and not rusted or intentionally altered to unfairly trap him. He can refuse any tampered with or improper cuffs as not 'Regulation', or else, being forewarned, can employ it as explained hereafter for manipulating "Tricked Cuffs" and escape from them easily.

POINT (5) - Performer always BEGINS his performance with one of the APPARENTLY DIFFICULT but really easy to operate 'Exhibition Tests' described (using his own cuffs). This is because it inables him, when in cabinet and after releasing himself, to select and PLACE CONVENIENTLY the keys

or picks which he will need for the next test - - For instance where a stranger has brought certain kinds of cuffs, the performer places the keys for those cuffs in pockets conveniently available, before coming out again!!!

POINT (6)- If he is at all doubtful about a cuff, he will generally have it locked on LEFT wrist only, and one of his own cuffs, (brought up by a confederate so it appears all right) locked on right wrist, and then these two linked up with a pair of other cuffs (his own preferably), making it appear very complicated. But as he can quickly unlock and remove his own cuffs, he is then left with a free right hand to work on the strange cuff at any angle he desires. Far more convenient than with wrists together.

POINT (7)- A little sensational interest is sometimes worked up by having a confederate pretend to insist upon trussing performer up in an apparently difficult position, or with a lot of irons, etc. Performer pretends to object at first, but finally gives in. An argument over an old or PECULIAR LOOKING CUFF (planted by you) can be effectively worked up. Finally performer consents to take the risk -- first making it clear to the audience that he is going out of his line as it is not a 'Regulation' cuff. It may even be in bad working order, and it must not be held against him if he fails. A little by-play, coming out of cabinet a few times with hair and clothes ruffled up (indicating a great struggle) to examine cuff, and returning -- with final triumph of performer, is a sure "Hit". The audience is always delighted to see a "Smart Aleck" worsted. They give the performer credit for winning out in spite of odds against him.

#### SOME SPECIAL STUNTS WITH CUFFS

BEAN GIANT: These irons may be locked on a man from your committee, then handing him the key he will find it quite impossible to insert the key in the lock. As there are no links between these cuffs, it is impossible to open them with the ordinary SHORT key as supplied by the manufacturer WHILE ON HANDS.

To open Thumb Cuffs after they have been locked on thumbs, KEYHOLD AWAY FROM BODY, the "EXTENSION KEY" is used. After entering cabinet, secure this key from top of your shoe or elsewhere, place the long handle in the mouth. Insert key in the lock, and by turning it - Thumb Cuffs are easily unlocked. The SHORT KEY for Bean Giant Cuff may also be attached to the Long Holder (No. 36) by the small bolt, and concealed on the person. After entering cabinet, secure it, and on account of its length you can easily insert your key and unlock the cuffs. Take care to have key hole AWAY FROM BODY when cuffs are placed on hands. These cuffs may also be locked behind back and escape made. First lock on left wrist - key hole towards elbow, place hands behind you and LAY BACK OF LEFT WRIST on top of INSIDE OF RIGHT WRIST and you have the other cuff locked. Enter cabinet, secure holder from HIP POCKET; insert key and unlock cuffs.

To the uninitiated, this feat seems almost impossible. However, it will be found quite easy if the instructions are followed. The performer should lead his audience to believe he does not employ keys in his work.

"DOCTORED" or TAMPERED WITH IRONS..INNER TRADE SECRETS

The performer must be on the lookout for "DOCTORED" irons in which the locks have been tampered with. A few bird shot, some twine or some sand placed in the lock would cause considerable trouble in unlocking after they are once locked on the wrists.

To avoid troubles of this kind, ALWAYS TRY THE KEYS IN ALL LOCKS BEFORE USING IRONS. Should you at any time accept a pair of irons of which you are not quite sure, there are THREE METHODS of release WITHOUT THE USE OF KEYS.

FIRST METHOD: Have three pair of your own irons on WRISTS as shown in Fig. 2, in order of 1, 2, 3. Then the stranger's pair is placed at 4, which of course brings this pair WELL UP ON THE ARM where it is thicker than the wrists. The diameter of the arm being greater, the cuffs cannot be closed UP SO SMALL as at the wrists. When in cabinet remove the regular cuffs nos. 1, 2, 3. Then you can SLIDE the "stranger's" pair No. 4 down your arm and over hands as the opening is larger than your wrists.

SECOND: Have a pair of your own irons locked on each wrist, (Fig. 1), then these irons CONNECTED with the "stranger's" pair -- Enter cabinet. Unlock your own cuffs ONLY, then relock ALL IRONS AGAIN. Hand irons for examination. As ALL irons are handed out LOCKED no one will know whether you unlocked the "strange" pair or not.

THIRD: Have a pair of irons locked on wrists as shown in Fig. 2, A. B. C. - Then a pair of leg irons around ankles. Connect these with the "strange" pair of irons. Enter cabinet, remove leg irons, and as you come from cabinet hand all irons for examination.

IMPORTANT: When working any of the foregoing methods, and while in your cabinet, TRY YOUR KEYS in the "strange pair"!!! Then when proper keys are selected the irons may be used in other tests later, or put on singly.

PRISON CELL ESCAPE: This makes an excellent advertising for Cuff Workers, and with a clever manager is easy to work.

FIRST METHOD: Manager calls on Chief of Police, and states that Prof. \_\_\_\_\_ would like to give an exhibition in the station. The manager ascertains what irons are used, also "fixes" it if possible with the Chief of Turnkey, for the use of a cell and key for the occasion. This you will find is an easy matter, if your manager is a good talker, and cares to tip the officials. At the proper time, you are handcuffed, shackled, and placed in a cell. You then easily escape, having use of cell key.

In this case Manager need say nothing to Chief about performer being locked in and escaping cell. Simply make arrangements for the EXHIBITION TAKING PLACE IN A CELL, as in this case the cell is only used like the performer's stage cabinet to provide privacy for the performer while escaping from the handcuffs ONLY.

SECOND METHOD: After being handcuffed and shackled you merely use the cell as you would your CABINET on the stage (to conceal your methods of release). The cell door in this case is closed BY YOUR MANAGER --- BUT NOT LOCKED. After release from irons, you walk out of cell. Whether



you actually unlock cell door or not, it matters very little so far as your newspaper notices are concerned -- you certainly "ESCAPED FROM IRONS AND CELL" and notices stand good either way.

In either case, the manager places his notices in the local newspaper that "Prof. \_\_\_\_\_ gave a sensational performance before Chief \_\_\_\_\_ and his staff, escaping after being handcuffed, shackled AND PLACED IN A CELL OF THE JAIL."

If hands are handcuffed to boards in cell, the irons on one wrist should be of the faked variety, such as may be pulled open. With one hand free you can obtain your keys and easily make release from irons.

THIRD METHOD: By the use of the ordinary door picks (see No.35) when giving an exhibition before the police, you are locked in a ROOM (Not a cell) in the station house while freeing yourself from irons. Then unlock door of room by manipulating the pick in lock. Give out in your newspaper notices that you escaped from a cell, etc., as it will provide great publicity.

NOTE: Do not depend on the pick unless you have previously tried it in the door. However, with various sizes you will find that you are able to open most doors. The Police Department never go to the trouble to deny newspaper notices of this kind, as they know it is an advertising dodge. A few EXTRA PASSES to the theatre will help considerably along with your manager taking them to the best supper in town, and showing that you are not too closely related to Volstead.

#### LEARNING THE ACT

After examining all keys and learning the names of the most important ones, place them upon key rings. Those most used on small rings, the balance on larger rings. Each key should be numbered and name memorized, so that you will know what irons they are to be used for.

#### FAKED CUFFS AND IRONS

Faked cuffs and leg irons are excellent for "Test Work", and several pairs should be included with your outfit which should consist of at least six or twelve pairs of cuffs and several pairs of leg irons. This gives you an outfit with which to give your performance should you have any trouble in getting members of the audience to come on the stage with their own irons.

#### THE REAL SECRET

There is really ONE CERTAIN and sure method of release from the Regulation Handcuffs and Leg Irons. That is by unlocking the cuffs with keys or picks. No matter what you may hear to the contrary, the "Great Handcuff Release" relies far more on clever showmanship and self-reliance than upon any secret!!!!

#### MASTER KEYS

A key that will open more than one lock is known as a Master Key. In our complete outfit you will find the majority of keys to be Master Keys. Some of them will open as many as eight different cuffs and leg irons. Practically all the keys given are genuine originals, and have been carefully fitted in the cuffs required to test them. This is a great source of satisfaction to the performer.



## FEATURING

In addition to other advertising, be sure to have a few cuffs fixed on a board with proper description for Lobby Display. If possible, obtain some old style Handcuffs and irons, the rustier the better. Also gather a lot of peculiar-looking keys, locks and chains, and display them on a board in the lobby.

Challenges can easily be arranged with department stores, merchants, etc. by informing them that if they will send a few of their carpenters or packers to nail up a box for you (you can have the box built board by board on stage or just six ready-made sides nailed together by them to save time). Have any iron works build an iron box or hardware concern furnish chains for a stated performance. It will advertise their name. The theatre will advertise the "Challenge", stating the name of concern to build box, etc., which is an excellent advertisement for all parties to the challenge. Plans of the three best Packing Case Escapes (No. 151, No. 152, No. 153), can be bought for \$1.00 each or the set for \$2.00, from any magical dealer handling the BURLING HULL BLUE PRINT PLANS OF STAGE ILLUSIONS, -- which consist of plans and working drawings showing the construction of practically all the principal Stage Illusions, Escape Apparatus, Trunk and Packing Case Escapes, etc. Other items which should be of interest to the student of the Escape Act are No. 155 Houdini Stock Escape (75¢), No. 158, IMPROVED ESCAPE AND SUBSTITUTION TRUNK (75¢) and No. 169 THE BURLING HULL MASTER CHEST OR PACKING CASE ESCAPE (\$1.50), which is regarded as the most advanced escape device, as only the owner can escape from it, regardless of who may suspect the secret. All of these devices can be constructed from the Blue Prints easily and inexpensively. You can obtain these plans thru ANY of the STANDARD MAGICAL DEALERS (25 dealers carry them), including the dealer who supplied you with this book. Also charts of 100 keys, masters and picks(\$1.00).

Several of the big performers have a number of confederates who (to make the performance appear more wonderful) bring up special kinds of handcuffs. The performance is certainly improved if occasionally a special handcuff is used, such as a "spirit handcuff". With these, not only are they locked, but the key-hole is sealed. Yet the performer quite easily escapes from them. There are 3 styles sold, obtainable from recognized magical depots.

## GENERAL ADVICE

Study the drawings of keys and handcuffs in accompanying charts. You will notice that all the keys have numbers in the drawings, so you can tell what key to use for each handcuff.

You should become so familiar with them that you can instantly recognize them without consulting the number of the tag on the keys, which should then be removed. To possess a really perfect knowledge of the keys, the manipulator should be able to distinguish them by sense of touch. Ability to do this is quite an advantage and of great assistance when working in a cabinet, which is never very light. In actual use, the keys should be sorted, placing all the flat keys on one key-ring, those for opening ratchet cuffs on another ring, etc., the particular arrangement being the best determined by the performer, whose requirements will vary according to the cuffs and irons used in the different localities. The concealment of the keys and implements demand attention, the object being to secrete them about the person so that they are instantly procurable. In this connection it is advisable to secrete all articles about the person, in preference to the cabinet.

The latter is more liable to be inspected, while the performer is, of course, never searched while working on stage.

#### ABOUT CONCEALING KEYS FOR PRISON OR CHALLENGE TEST

The best plan is to prepare a long strip of cloth with pockets like a cartridge belt. This arrangement permits the assortment of keys in any order, each being in a pocket by itself. The strip containing the keys is rolled up and hidden in cabinet, and put on AFTER THE FIRST TEST. Wearing it like a belt BUT INSIDE the trouser band, you can REVOLVE IT to GET AT ANY KEY, whether handcuffed in front or behind back.

Otherwise the large keys should be placed in the hip pockets and the smaller ones are most easily obtained from the side coat pockets, or pockets made within the regular pockets. These can be partitioned and subdivided so as to contain one ring of keys each, thus preventing them from rattling or becoming mixed. This way allows a perfect assortment to be kept, and the particular style of key desired can be readily located, as the performer knows which division contains it. Have a slot arranged in the cabinet on the upright, or else a hand-vice concealed about you, so that when it is required, you can fasten the key to it. This essential will be found very handy on many occasions, as frequently an appliance is found which would be difficult to manipulate otherwise.

Don't fail to have a file handy, preferably about the person, so that you can cut down a key to fit into a keyhole in case the post has been enlarged, which is a favorite method of "Tampering" with regulation handcuffs.

A small pen-lite Flashlight is very useful for emergency as under certain circumstances it is not very light in the Cabinet, and a close inspection of some appliance is often necessary.

The style and size of the cabinet used depends entirely upon the taste of the performer. The frame should be made of aluminum tubing, gas pipe or similar tubing, and covered with any opaque material.

It must be made so it unscrews for packing purposes and be light, as excess baggage costs considerable. Material used can be plush or cotton-flannel. Cost about \$35.00 to \$75.00, according to quality.

#### NAMES OF HANDCUFFS, LEG SHACKLES, KEYS & PICKS

##### REGULATIONS DOUBLE LOCK CUFF #1

Known as the Tower and Lyon Double Lock Handcuff. This key is a most important key, as thousands of this style have been placed on the market as they are really a secure cuff. It is the joint patent of J.J. Tower and H.W. Kahlike, patented December 16th, 1879, Patent No. 22751. This cuff can be double locked, and to unlock it will require a double lock to release the bolt. Care should be taken of this key, for if key is broken in the lock, it must be either cut off wrists or lock pried open, which is next to impossible, as the cuff is machine-made.

To unlock, turn key to left. To double lock after bow has been inserted, insert key and give one turn to the right.

(2) Are the same appearance as (1) but are single locks. To unlock, turn key to the right. (See #38).

(3) REGULATION DOUBLE LOCK TOWER LEG IRON: Same principle as above cuff, but used for ankles only. Use Key No. 1.

(4) BEAN GIANT OR FIGURE "8" CUFF. To unlock turn key to left.

(5) OLD STYLE BEAN GIANT HANDCUFF. (No links between). The justly celebrated Bean Giant. For many years Captain Bean offered a reward of \$500 to whosoever would escape from his cuff, with or without a key if he (Capt.Bean) locked the cuff himself on the person's wrists. You will note that our key is a LONG ONE, and while it is impossible to reach the handcuff with the Regulation Key, yet with the aid of this EXTENSION you are enabled to reach the key-hole with ease and facility. This cuff was patented Nov. 1, 1887, Patent #372510. Properly presented, this is a good trick for exhibition purposes, that is, to carry a cuff of your own, and show the public how difficult this handcuff is to escape from, by locking it on one of your committee's wrists, giving him the original key, and asking him to unlock the cuff.

(6) THUMB CUFF. Owned by Traveler of Tower & Lyon, who carried this cuff to defeat handcuff performers. Extension must be used on this key, as you use your teeth to make use of key on thumb cuff. Strange to say, this key will also fit a cuff extensively used in Mexico. This cuff locks on thumbs. Two styles on the market, which look alike. No. 1 unlocks by turning the key to the left. No. 2 to the right.

(7) Unlocks the two styles above, by turning either right or left.

(8) TOWERS DETECTIVE OR PINKERTONS open by a right turn.

(9) TOWERS DETECTIVE OR PINKERTONS being in appearance similar to #8, are a poorer grade of workmanship - right turn.

(10) PICKS FOR TOWERS IMITATION: This pick opens most of the imitation cuffs, by inserting pick, pushing same in until it passes the tumblers, when bow may be opened.

(11) PICK TOWER DETECTIVE. Insert like #10, then turn to right, when bow may be opened.

(12) MARLINS HANDCUFF. First insert key in key-hole, and give one quarter turn, then push key down on spring as far as it will go and give another quarter turn, when cuff may be opened. Key turns to right.

(13) RANKIN'S U.S. NAVY LEG IRONS. Screw key in key-hole, turning to the right several times. Pull out bolt, when bow of iron may be opened.

(14) CUMMINS HANDCUFFS. Patented July 4th, 1899. Patent No. 626,139. Key must be inserted and turned half way around.

(15) ADAM'S HANDCUFF. The first Ratchett ever invented. Invented and patented by W.V.Adams, June 17, 1862. Patent #35576. This cuff looks like the double lock ratchett, but the key-hole in cuff is finer, and the key barrel is larger, and made especially thin. There are lots of this class about. Turn half way to right and cuff opens.

(16) OLD ROMERS & ANTIQUE OLD STYLE CUFFS.

(17) MALTBY DETECTIVE HANDCUFFS. Double lock. To unlock turn to right - to double lock, insert point of key and turn to left.

#### REGARDING THE L.F. MALTBY CUFF

Patented Nov. 12, 1901. Patent #686626. This cuff has a number of varieties. Several shapes are used in keys. One cuff has two keys in one, and you use two pointed keys, and on the other side use the key proper. In order to note the cuff being used, always ask to unlock cuffs for you. WATCH style key being used. In fact, do this to all cuffs.

(18) MALTBY PRISON HANDCUFFS. Same pattern as #17, but heavier single lock. To unlock, turn key to right.



- (19) MATTUCK DOUBLE LOCK LEG IRONS. To unlock turn key to right. To double lock, insert key and turn to left.
- (20) NEW ROUND KEY MALTBY. This is an important key, as it unlocks the following irons: New Maltby Cuff and leg Irons, Judd Cuff and Leg Irons, and New Mattucks Cuff and Leg Irons.
- (21) BEAN LEG IRONS. Turn key to right (Good for Bean Old Style Cuff.)
- (22) BEAN DETECTIVE CUFF AND BEAN PRISON CUFF. Same Key, Prison Cuff is heavier than Detective.
- (23) LYNCH BED RESTRAINT. Used on the insane. This key also unlocks the Lynch Large Anklets and Muffs. To open, push key in hole as far as it will go, when lock may be opened.
- (24) LYNCH SMALL BUCKLE ANKLETS. Also unlocks Lynch canvass muff or mitts. Used as an insane restraint. Push key in key-hole as far as it will go, when lock may be opened. This key also unlocks Lynch Straight Jacket.
- (25) BURDICK CHAIN HANDCUFF or Leg Irons. Turn key to left.
- (26) For cuffs known as New Improved Bean (Cobb Cuff) & Levell Patrolman's Cuff, improved Bean Leg Irons. Turn key to LEFT to open.
- (27) ENGLISH REGULATION FIGURES CUFF. English Flexible or Snap Irons. Screw key in key-hole several times around. Pull out bolt with it when cuff may be opened. Used extensively in England and Canada and often in the U.S.A.
- (28) ENGLISH REGULATION LEG IRONS. Same as for (26).
- (29) BALDWIN'S CUFF AND LEG IRONS. These irons require two keys. Insert key in opposite side and unscrew bolts as far as it will come. Then use next Key No. 30.
- (30) BALDWIN'S CUFF AND LEG IRONS. After using (29) as before mentioned, insert key (30) on opposite side of lock - screw in several times, pull out bolt, when irons may be opened.

#### WELL KNOWN RANKIN CUFF.

Patented Feb. 26, 1886. Patent #52,745. A very common cuff, and frequently offered. To unlock this cuff, you must press down the key and keep turning as far as possible, then pull cuff open. (See inst. 13).

Become familiar with all the different handcuffs and locks by sending for the patent papers. Write to the Patent Office, Washington, D. C. Enclose 25¢ for each cuff. You can do so for locks as well.

- (31) BALDWIN CUFF (CABINET KEY) With this key, escape is easily made, whereby trying to use the short key it would be impossible. Have cuffs locked to wrists, with locks on left wrists. After entering cabinet secure cabinet key from about your person - turn wrist when it is easy matter to insert key and open cuffs as described in (29) & (30).
- (32) ROMER IRONS. Opens Romer's Cuffs and Leg Irons. Key turns to the right. Pull out bolt when irons may be opened.
- (33) CIVIL WAR CUFFS AND LEG IRONS. Screw key in key-hole several turns to right, pull out bolts, when irons may be opened.

~~down on taper bolt, then unscrew~~ -  
is one bolt on each side. (2 bolts).

(35) LILLY CUFF AND LEG IRON. To unlock, turn key to left after irons have been placed on wrists, key-hole up. Secure key from person, work wrists thru cuffs as far as possible. It is an easy matter to insert key and with long holder turn key to left. (See 37). Handle sliding thru key allows each hand to assist Cuffs hold hands eight inches apart.

(36) SKELETON KEY (PICK) To open door in Police Stations.

(37) "HOLDER" Fasten key for Bean Giant on end of holder with small bolts, then you are able to open these cuffs on hands either in front or behind your back. Also by fastening #1 on holder you can free yourself with a bar 12 inches long. After you enter cabinet in either case, secure holder, place wood end in mouth, insert key and turning hands, the straight bar cuffs are unlocked.

Note: General Instructions for opening Giant Cuff behind back. With Giant Cuff, key may be turned with fingers. For testwork have a miniature vise that can be strapped around knee and supply of "Spoof Keys". A "Spoof Key" is a blank that can be filed to suit your particular test.

(38) Antique old style cuff. See Pick (#39) for Tower Irons.

(39) PICK FOR TOWER IRONS. A straight button hook rod which opens it quicker than a key, is capable of opening almost any cuff having this new improvement; the gradually diminishing size of the thread enabling any cuff to be fitted; the key being simply pushed home until it accommodates the thread of the particular cuff used.

(40) MASTER KEY FOR "ENGLISH CUFFS". The key in the case being split, allows you to really unlock almost any cuff of this pattern, as you simply insert the key, give it sufficient turns to catch hold of thread or belt and pull. This key was patented in England and is the best Master ever used on any style cuffs. Another Master Key is made by having threads inside of hollow tube key and it is also split to allow it to pass over and grip either large or small bolts. Not used in U.S.A.

(41) FAKE FOR "SPIRIT CUFFS" (REALLY BEAN PATTERNS). Double Ratchet, Cuffs - not, however, Bean Giants). Locked on hands and key holes sealed. You simply slide this forked watch spring along ratchet until it pushes catch back.

#### THE IMPROVED MASTER KEY FOR ENGLISH PLUG CUFF

There are at least eight sizes of this cuff, but the IMPROVED MASTER will unlock all. This cuff is also known as the Slave Iron. There are two varieties of this cuff, one known as the Borr Cuff, which is twice as heavy as the regulation. Some of the plugs unscrew to the right and some to the left. When cuffs are being locked on you, watch which way the key is being turned. They are technically known as "English Plugs" the ordinary key being similar to a small fir tree, having numerous small spikes jutting out from the end, the cuffs being opened by removing the plug and screwing down, first giving a turn to the right and then to the left, until the key is home in the barrel. There is a small head with two points on the key to remove the plug. The fake necessary to remove the cuffs is made with a flat end to be held in the mouth and has a companion fake to remove the plug. A glance at the illustration should make my meaning clear. I might say that a pin is sometimes fixed inside the cuff, running straight up the barrel, making a hollow fake absolutely necessary. If you desire any additional information,

regarding late additions to the list of keys, or recent handcuffs, help in "setting" your act, securing publicity, etc., write to me at DeLand, Florida and I will gladly reply.

(42) Fake for English Regulation Irons. This "Fake" is nothing more than a steel tube, tapered with a rod fitted thru the center. By drawing attention to both ends of this "fake" it will be seen that they are not level, a quarter of an inch at both ends having been filed away. The tube does not contain any thread whatever. To open the irons, thrust the end of the "fake" into the lock, catch the spiral spring with the longest end of the tube and then pull outwards. It will be found quite an easy matter to open cuffs and irons.

(44) CHAIR LEG WITH SLIT TO HOLD KEYS. This novel plan will enable anyone to get out of Bean Giants with original key. Also where you are to be searched and could not conceal a long extension key, you can use this idea. Have chair in cabinet with front leg split to hold key. Turn chair over, put keys in and push chair up against cabinet to prevent slipping.

#### ADDITIONAL INFORMATION ABOUT CUFFS

NEW ENGLISH STYLE COBB CUFFS: (See No. (26) & (41))

Also called improved Bean Cuffs. Bean, however, had nothing to do with this cuff, except to deny being its inventor. Patent granted to Cobb May 2, 1899. Patent No. 623984. There are two keys. One is for the cuffs sold in England and the other for the American Cuff. The only difference is that teeth vary, one being longer than the other. Key given you will unlock both cuffs. For any additional help in setting your Escape Act write the author, DeLand, Florida.

(45) KNOWN AS THE LILLY IRON. Invented by Sargeant Lilly of the U.S. Army who never patented them, and strange to say, he died with a pair of them on his wrists, suffering from Delirium Tremens. While this is not regulation handcuff, it was adopted one time and now can be recognized as such. The key is simply a square which screws or unscrews up the manacle. (See 35)

(46) WELL KNOWN RANKIN CUFF. Patented Feb. 26, 1866. Patent No. 523745. A very common cuff and frequently produced. To unlock this cuff you must press down the key and keep turning as fast as possible, then pull cuff open. (See Inst. 13)

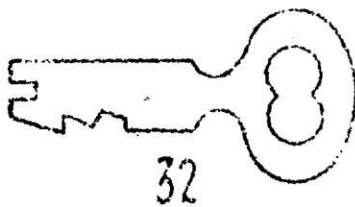
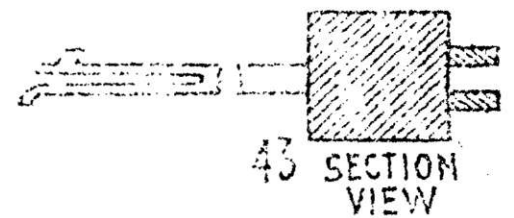
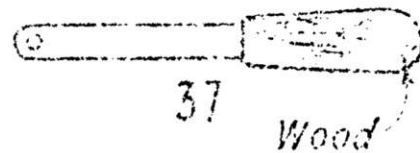
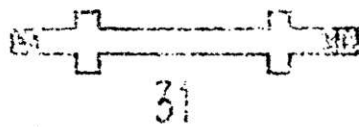
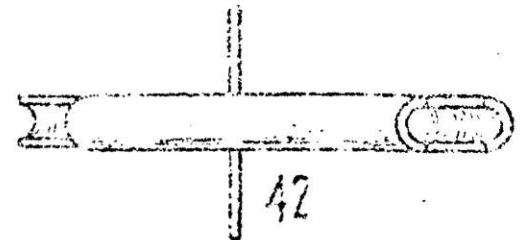
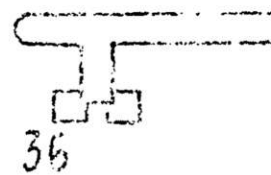
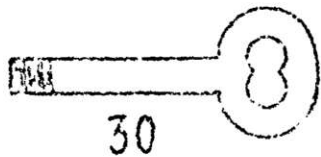
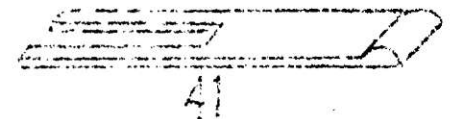
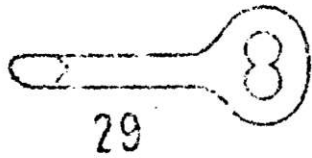
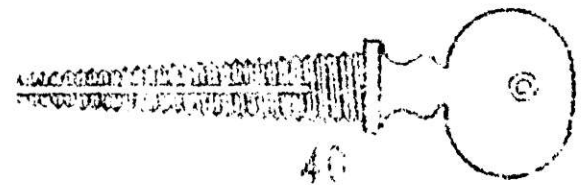
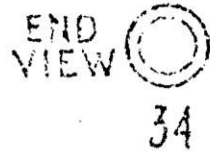
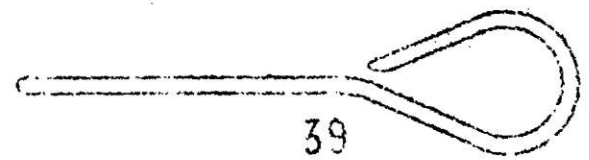
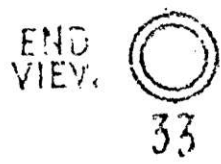
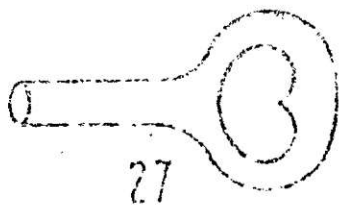
Many performers desire 8 x 10 inch photos of 100 Handcuff and Leg Irons to display in theatre lobby or for newspaper publicity, price \$1.00 ea. List of U.S. patents of Handcuffs and Restraints \$1.00. Charts of additional Cuff Keys and Picks totaling over 100, price \$1.00. All obtainable through the dealer who sold you this book.

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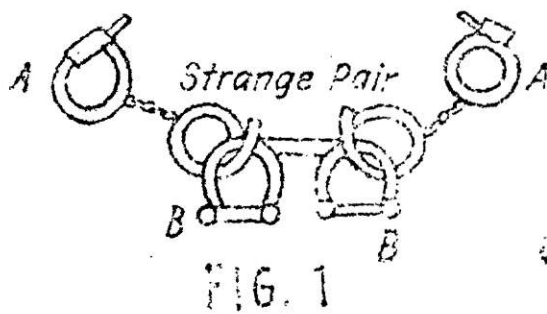




# SECRET KEYS CHART No. 2



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